

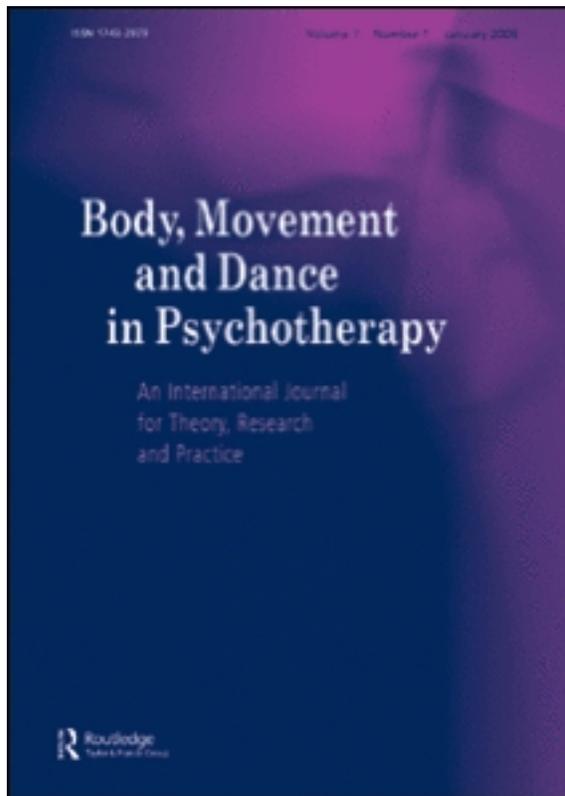
# Body, Movement and Dance in Psychotherapy

## Anima and animus embodied: Jungian gender and Laban Movement Analysis

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First Published on: 17 July 2009



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This is an electronic version of an article published in *Body, Movement & Dance in Psychotherapy: An International Journal for Theory, Research, and Practice*. *Body, Movement & Dance* is available online at: <http://www.informaworld.com/smpp/content~content=a913238193~db=all~jumptype=rss>

## **Anima and animus embodied: Jungian gender and Laban Movement Analysis**

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*(Received 30 May 2007; final version received 4 October 2008)*

This article hypothesises that the binary framework of Laban Movement Analysis (LMA) can be correlated with Jung's descriptions of 'anima' and 'animus', with the intention to demonstrate polarities in movement quality operating as expressions of power. Jung's theory of contrasexuality is also considered within psychoanalytic and feminist theories of embodiment, with the caveat that *movement behaviours* have had little examination within them. Like Jung's descriptions of Anima and Animus theory, LMA is a binary model which relies on qualitatively oppositional descriptions to indicate functional and expressive aspects of the lived body, lived world phenomenon. Laban also referred to some movement as 'masculine' and 'feminine', although LMA's fluctuating, interdependent binary system can (and should) serve as a movement palette for *either* gender. Jung's original theories of anima/animus were purportedly living in the unconscious of psychological men and women, respectively. They are here further transported to a Laban-based movement duality that can be expressed by either sex.

**Keywords:** Jung's Anima and Animus; Laban Movement Analysis; gender and movement; gender multiplicities; feminism and Jung; gender identity

Only if you first return to the body, to your earth, can individuation take place, only then does the thing become true. . .

C.G. Jung (1930–34 Vol.2, p. 1314)

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## Introduction

Some post-Jungians suggest removing the body as a fundament when re-visioning the concept of Jung's theories of Anima and Animus (Samuels, 1989, p. 80) – perhaps as a means of moving away from the bodily inscription that constricts culturally located men and women. In this article, I will return to the lived body as central to Jungian gender debate, proposing instead that the body is primary in the experience and expression of gender coding, specifically as movement expression. If subjectivity can be viewed through the agency of a corporeality that can be equally shared by both sexes, characteristics of Jung's Anima and Animus Archetypes can be explored as movement expression, and be freed further from the constraints of sexual essentialism. At the same time, referring Jung's anima/animus to descriptive bodily frameworks may facilitate clarity and awareness of gender-related, culturally specific limitations within which we still live and move but which, with practice, can be both expanded and culturally challenged. By considering this, still, Logos-centric framework as a context for available and acceptable movement 'norms', we might further dismantle some of the boundaries and expectations they set in our clients and students.

Therefore, I would like to suggest the contribution Jung's theory of anima/animus contrasexuality can make to gender debate and movement is at least the two following: (1) recognition of animus-dominated systems of value operating both physically and psychologically in modern culture; and (2) a psychological naming of interwoven, particular qualities which require one another to come into being. Within the second contribution, Jung's theory opens the way for equalising value between his 'masculine' and 'feminine' ways of being and, barring his stereotypical descriptions of these behaviours in men and women, makes possible a functioning integration of both aspects within one individual of either sex. As well, Jung's psychological valuing of the 'irrational feminine' can still take us a good way toward re-evaluating dominant modes of social discourse and expectations – much of which is reflected in bodily experience and behaviour. Rowland states in referring to Jung's notions of anima and animus:

Although Jung is in one sense an essentialist in believing that female and male bodies bestow an unproblematic gender identity, he also builds in a dynamic of construction to conscious gender. For it arises from a lifelong dialogue with an inner 'opposite' other. (Rowland, 2005, p. 67)

Applying Jungian qualitative concepts of anima or animus to any contemporary subject requires some fettering of Jung's often-unwieldy original definitions. Although integral to his elevating the feminine, Jung's polarising here can also reinforce assigned gender roles within a patriarchal model, and further constrain potential for open-ended social change. Some assumptions which accompany Jung's early struggles in the realm of the feminine require outright discarding (such as limiting strengths dominant for each sex), and others, perhaps, a revisiting within a bodily – though not biological – mode<sup>1</sup>. It seems necessary, therefore, to consider both Jung's original concepts as well as some contemporary Jungian commentaries on them before proceeding

with application of his, at once both appealing and appalling, masculine and feminine archetypal patterns.

### Jung's Anima and Animus

The concept of anima became the object of Jung's personal love affair with the feminine. Anima, 'incarnated anew in every male child' (Jung, 1951, p. 14), represented the soul of man; and it was to his anima Jung turned as guide through his journey into the wealth of the unconscious. As an archetype of the collective unconscious, Anima was the maternal Eros – Animus the paternal Logos – and each created unconscious compensation for the consciousness characterised by psychological (and biological) men and women. Jung valued the 'Romantic Eros more than the Market's Logos' (Douglas, 2000, p. 58), specifically with regard to the notion of Eros as a quality which increases feeling and relatedness. He defined Logos in terms similar to the Eastern concept of Yang – denoting masculinity, thought, analysis, light, and rationality – while Eros he defined as its opposite, Yin, through aspects such as femininity, unconsciousness, earthiness, passivity, darkness, etc. Although Yin and Yang in Chinese philosophy are considered aspects of all things, (allowing one to be more present than the other), Jung confuses the concepts of these polarities, as well as Eros and Logos, 'by making the attributions exclusively along gender lines' (Douglas, 2000, p. 59).

In Jung's gendered Eros, a woman finds 'naturally' her connective, nurturing quality, and in Logos men are given discrimination and cognition. Where for men Eros, the function of relationship, is usually less developed; for women it is '...an expression of their true nature...[and] Logos is often only a regrettable accident' (Jung, 1951, p. 14). Both men and women each possess the unconscious, autonomous, contrasexual archetype as an interior complementarity, which by Jung's descriptions at times would seem to express itself as a caricature of the opposite sex. For example, when a woman is possessed by her animus she exhibits a negative quality of Logos—opinions rather than reflections, '...*a priori* assumptions that lay claim to absolute truth' (Jung, 1951, p. 15). This, of its own unpleasantness, is stimulus enough to elicit the negative side of a man's anima in turn, which is then characterised by touchiness, sentimentality, and resentment. Jung stated 'no man can converse with an Animus [in a woman] for five minutes without becoming a victim of his own Anima' (ibid.). This unfortunate turning of the tables seems inevitable as a state of affairs between men and women—as long as our inner 'opposite' is a repressed aspect of ourselves, or in Jung's terms remains an unconscious contrasexual identity. For Jung, '[a]s soon as any part of ourselves, any complex or function, becomes autonomous, it is personified; [and] each part of our psyche is personified the moment it is dissociated' (Jung 1930–34 Vol. 2, p. 1217). Is the experience of anima- or animus-possession primarily a matter of dissociation?

Jung saw as one of our greatest tasks along the path of individuation, the integration of these unconscious features into consciousness, along with

practised vigilance to their appearances. As living, independent figures in the collective unconscious, the anima and animus he considered available to every man and woman, making counter-cultural statements such as ‘... a man is also a woman, and a woman is also a man’ (Jung, quoted Douglas, 2000, p. 59). Jung determines that the personified roles of the anima and animus are bridges to the unconscious, and as such provide a window into recognising undeveloped parts of ourselves.

Ann Shearer has suggested that what Jung considered the qualities of anima and animus can be seen more easily as stereotypes, rather than archetypes of masculine and feminine behaviour. Shearer acknowledges that ‘the notion of Animus as woman’s inner masculine certainly seems to offer access to these troublesome qualities, and a potentially positive one at that’; while concluding ‘I wonder if there isn’t something askew in the notion itself?’ (Shearer, 1998, p. 252).

While an archetype is eternal and unchanging, its outward expression is subject to time and culture, individual experience, and various interpretations of the conscious mind (Douglas, 2000, p. 60). As contemporary contexts allow for greater socio-cultural range for both sexes, Jung’s original definitions must step beyond predetermined definitions of gender – even if some of our own cultural inscriptions have not.

Gender roles vary from culture to culture – even family to family – which also brings into question Jung’s theories based along biological lines. Describing Jung’s theory of anima and animus as ‘... a cultural theory of universal opposites and a psychological theory of “projection-making factors”’, Young-Eisendrath (1997, p. 224) considers the theory’s particular value in naming the presence of an Other [*sic*] within. This Other she considers a biologically driven, natural evolution of contrasexuality, which one sex often projects onto the other. A soul-mate of ideals and devalued potentials, it is ‘... usually dissociated in order to defend the self against anxiety and conflict’ (*ibid.*).

How might these ideals or devalued aspects of the self, in anima/animus terms, be reflected in movement? Moreover, how do we use movement in oppositional terms to defend against anxiety and conflict?

### **Translating Anima and Animus into principles of movement analysis**

Jung translates his theory of anima/animus into behavioural qualities in men and women as archetypal manifestations, and includes what one might presume to be his own individual projections onto the feminine as well as the masculine. Although this takes his descriptions into the realm of the gender stereotypes of his time/place, the fundamental polarised properties of these descriptions align easily with what are binary aspects of body movement. Universal dichotomies such as penetrating and receptive, waxing and waning, rising and falling, are all reflected in our body’s alternately opening and closing, growing and shrinking, breathing and moving life. Much as anima/animus universals contain an other of the opposite, or complementary quality

unconsciously within, all movement similarly contains the opposite of what is overtly seen—requiring a complementary opposite in order to carry its meaning. Narrowing or closing the body, for example, relies upon widening or opening as the other part of the experience and communication in movement: both for the movement to stand in contrast to other movement meaning, and for recognition of a bodily change, which is how we perceive and observe bodies in motion. Though movement itself represents a continuous flux of experience and behaviour, what we consciously recognise is its change from one form or quality to another, within movement sequences determined by our anatomical structure and the choices we make within it.

The human body is primarily bilaterally symmetrical, with a shared vertical ‘core’ in the head and spine, and equally contained and connected through a central nexus around the navel (Hackney, 1998). In the *Seminars* Jung refers to an anatomical centre as a first concentration of living processes:

One could say the first and most primitive accumulation of ganglia, of nervous tissue, was the visible imprint of a psychical fact upon matter:

... [T]he umbilicus [is] the neighbourhood where the world of psychical things touches the body... [being] the first attempt at the concentration of living processes into a sort of central office from which ultimately consciousness arises (Jung, 1930–34 Vol. 1, p. 782, cited Douglas, 1998).

This central nexus at the navel also provides a very specific organisation for the development of form and being in an infant’s movement experience when first encountering the world. In movement analysis, it provides us with a central focus or point of reference for describing changes in body shape.

Rudolph Laban (1879–1958), the movement theorist and notator, describes the impulse to move in terms similar to Jung’s above. In his description, the physical and psychical meet in the movement itself:

Each movement originates from an inner excitement of the nerves, caused by either an immediate sense impression, or by a complicated chain of formerly experienced sense impressions stored in the memory. This excitement results in the voluntary or involuntary inner effort or impulse to move. (Laban, 1960, p. 22)

Regardless of where or how the body is positioned, all movement moves either towards or away from an organising centre, which lies at the middle of all of our extremities. Each side of the body has an equal relationship to centre, and changes by opening, closing, and crossing in both uni- and bi-polar, three-dimensional directions, in a constantly renewing relationship with the environment.

Laban likened many of our dual expressive properties of movement also to tandem pairings of Yin-and Yang-like qualities; created by affect which could be described through ‘fighting’ and ‘indulging’ movement qualities and their combinations. In *Mastery of movement* (1960), Laban refers to fighting and indulging movement qualities as descriptive of two ‘poles of emotion’ (p. 110) which he has notably characterised as the Goddess and the Demon. While both exhibit each of the *Effort*<sup>2</sup> qualities, Laban’s Goddess demonstrates double the occurrence of indulging Effort – suggesting tolerance and acceptance; and the Demon double the amount of fighting Effort. Yang-like

qualities are demonstrated in fighting aspects (corollary: the Animus' sword of power?) and Yin-like in (the Anima's illusory?) softening or 'giving in'. As it follows in Laban's Effort classifications, psychic states and expressive bodily qualities that predominantly focus, direct, delimit, dissect, sharpen, quicken, and impact, contain various forms of fighting Effort. These are not the predominant characteristics Laban associates with the Goddess. (But why not?) In contrast, those movements which meander, receive, create volume, blur, soften, and linger Laban terms indulging Effort (which his Goddess has more of), and might be translated as Jung's anima's ambiguity, submission, and flexibility.

In subsequent developments of Laban Movement Analysis (LMA) qualities of the changing body shape were included explicitly in movement description, in a codified system of pairings of Effort and *Shape*: originally developed by Laban's protégé Warren Lamb (Davies, 2001, p. 86), and developmentally defined in detail by Dr. Judith Kestenberg (1975; 1979; 1999). Descriptions of Shape also contain bi-polar aspects, as well as three distinctly different 'modes', which are initially organised through the developmental progression that begins in infancy. Their bi-polar aspects also contain qualities of defensive and 'life giving' qualities reflecting changes in muscle tension towards tension or release, or protecting the body by drawing in our limbs, and exposing the body by extending our limbs outward. However, each mode communicates a different quality of involvement with the environment, which I will summarise below in an attempt to bring the modes themselves into a discussion of socially inscribed meanings of movement.

*Shape-flow* as the first mode of Shape developed is seen in movement of internal bodily changes, the prototype of which is simply *Growing* as we inhale, and *Shrinking* as we exhale – what Laban termed our *Kinesphere* gets larger, or smaller. When these exchanging polarities are emphasised in expressivity, as they often are with children, we get a feeling of playfulness, flirtation, malleability in inner forming, and expressive responsiveness as it reveals the movement fluctuations of a world within – as well as a biological necessity of breathing. For its animated, seductive, evasive, and flexible character, I will consider it here a signpost of anima.

*Directional Movement* describes goal-oriented movement, and delineates objects or directions while forming bridges to or from the environment. Directional movements 'protect or expose by creating linear boundaries' (Kestenberg, Loman, Lewis, & Sossin, 1999, p. 157) and include 'indulging and fighting defenses' (p. 110). Karate would be an example of Directional Movement, as the movement pierces and slices the space; or instructing and subdividing when an air traffic controller guides an aircraft in. For its efficiency and clarity, I will consider it more animus-like in Jung's formulation.

In three-dimensional *Shaping*, the body moulds or accommodates in relation to another, or to the environment and things in it. Shaping 'creates the structure for complex relationships and meanings' (Kestenberg et al., 1999, p. 161), and includes 'indulging and fighting *coping* mechanisms' (p. 110). It has a process-oriented rather than a goal-oriented expression – as in embracing or welcoming a friend, or in the interweaving movements of

Aikido or Tai Chi. I will consider Shaping, for the purpose of this paper, more anima-like as a way of relating.

When most efficiently produced, body actions are preceded and/or followed by some degree of opposite, complementary quality – either as a preparation for the most important aspect of the movement (its most noticeable or accented action), or as recuperation from it. These Yin- and Yang-like, oscillating elements, as well as the changes in mode or bi-polar quality of body Shape, all alternate to allow for smooth and efficient movement functioning in usual preparation, action, and recovery phrasing of movement. When particular movement qualities and combinations are utilised expressively in one gender with significant frequency over the other, it becomes especially important to flesh out further how these qualities might be socially construed and even more importantly, might contribute to limitations of expression for each gender. The overall characteristics described in movement terms below are derived from some of Laban's own fighting and indulging inferences, as well as from movement characteristics Lamb (Davies, 2001) specifically identifies as occurring differently in each sex<sup>3</sup>. I have added to these, recurring patterns in modes of Shape.

From decades of formal movement observation, Lamb finds women demonstrating movement combinations which make them more vulnerable (Davies, 2001): by Growing while using convex and opening body shape; where men tend to grow with concave and closing body shape – which allows them to be more protected as they extend into the environment. He has also found that men tend to utilise Bound Flow with fighting elements, and Free Flow with indulging ones; while women use Free Flow with fighting elements, and Bound Flow with indulging ones. Within these physical choices, fighting or penetrating combinations of movement with Bound Flow which grow larger and remain protected, can resist, constrict and withhold – as might Jung's 'Assembly of Fathers' in animus (Jung 1928, p 206). More indulging combinations of movement with Bound Flow, which grow larger while remaining unprotected in the environment, can appear alluring, illusory, and ambivalent as might Jung's anima.

To summarise these movement polarities: The culturally-inscribed feminine of women's movement would include various combinations of characteristics that have more incidence of Light, Indirect, Decelerating Effort with Bound Flow; paired with Growing in the Kinesphere and opening modes of Shape; while relating through accommodating modes of Shaping or internally adjusting Shape-flow. For the masculine of men, similar cultural expectations might idealise inclusions of Strong, Direct, or Accelerating Effort with Bound Flow; pairing Growing in the Kinesphere with closing in Shape; while relating oftentimes through a Directional mode of Shape.

To cite certain qualities as demonstrated characteristically in the masculine or feminine, is not to infer that all *men* and *women* move in these particular ways, though Lamb has found the incidence of his male and female characteristics significant enough to delineate them quite specifically, as well as cross-culturally. Nor is it to infer that there is anything anatomically which determines those choices in various movement contexts. Rather, attributing

certain qualities to notions of masculine and feminine is stated to bring attention specifically to the suggestion that movement choice reflects to a significant degree gender-related conditioning – particularly in those cultures which inhibit an outward display of physical strength and control in women, and discourage displays of vulnerability in men.

Assumed within behavioural studies utilising LMA is the notion that the Effort and Shape factors, whether considered in terms of momentary change or persistent individual movement signatures, possess an affective/motivational value. Description, of movement combinations and sequences that predominate either at the moment or within the individual's usual repertoire are considered to reveal affective tendencies as well as modes of coping with conflict or challenge (Davis, 1990, p. 16). Acknowledging that movement qualities carry gendered imprints can contribute significantly to understanding the context of defensive positions in our clients, as well as addressing the impact which cultural limitations have on expressions of an authentic self.

Most of what we experience in movement exchange is processed directly through bodily interpretation, and requires little translation into its verbal counterpart. Other's movement qualities are assigned a general psychic correlative to which we physically respond – prior to reflecting on the overall pattern these individual events may ultimately define. It is in these overall patterns, particularly, that our bodies reveal some of the deepest layers of social conditioning. Jung considered the interwoven nature of body and psyche as follows:

... so intimate is the intermingling of bodily and psychic traits that not only can we draw far-reaching inferences as to the constitution of the body, but we can also infer from psychic peculiarities the corresponding bodily characteristics (1933, p. 85).

What is important in the discussion of movement qualities and gender, is not only which movement qualities 'belong' to whom in socio-cultural inscription, but to recognise that holding access to *all* qualities of movement is important for integration – especially when split off parts of the self are oriented in a gendered 'opposite'.

### **Gender multiplicities**

In 'Temper/Temper' (*The Guardian*, 27 June 2000, p. 6), Terri Apter wrote: 'It takes a special skill for a woman to lose her temper well. To do so, she has to draw up her chest, hold her head high and speak loud and low. She also needs to be in a position of power.' The position of power, one could assume, would grant her the opportunity to grow into and control (through Bound Flow) her anger, rather than lose control (through Free Flow) and shrink to subdue it. In the example above, Apter might be describing a woman Growing while using fighting Efforts and protecting in Shape (all animus qualities). Apter continues, quoting an alleged remark made by Margaret Thatcher soon after leaving Downing Street: 'When a woman shouts she is said to be shrill. When a man shouts, he is said to be strong.' Isn't the perception of shrillness caused

by the movement of the body that accompanies it, rather than simply the tone of the voice?

In Jung's time men might have been expected to stand up in the face of difficulty, with control and self-protectiveness, and may have seemed 'anima-possessed' were they to respond to attack more like women: that is, Shrinking while closing in Shape, moving with Bound Flow and indulging qualities (Lamb). Could Jung's possession, then, describe within the norms of his culture a one-sided, and therefore, defensive position of the opposite sex? A defensive position would arise in attempts to maintain a stance devoid of complementary or differing perspectives – which we could conclude is a dissociation of contrasexual characteristics.

One-sided movement demonstration in either gender is usually seen as sexually-identified behaviour: i.e. as socially-construed assessments of masculine and feminine characteristics. During an SAP conference on Gender, Young-Eisendrath asked 'if a transsexual might not be considered more feminine than [she]?' (24 June 2000). Were we to recognise the transsexual's movement expression in exclusively anima qualities, her physical behaviour would correlate with the ego's defence against anxiety caused by the contrasexual presence within; and this, located specifically in a culture which expects women to exhibit predominantly anima-like physical traits. In a community where women are allowed equal expression through animus qualities, a transsexual might not find it necessary to embody such a one-sided feminine style. This is assuming that for a transsexual there is more to feeling as a woman, than her psycho-physical style of expression, which may be precisely my question here.

### **Contemporising Jung**

Rather than representing universal expressions of men and women, perhaps Jung's stereotypical, sexual characteristics present expressions of defence within dominating, one-sided views of gender behaviour. In other words, physical and psychological restrictions on behaviour which are sexually based, create a socially unacceptable contrasexual quality, which then expresses itself in the defensive position described by Jung as anima- or animus-possession. Within a post-Jungian view, which offers more equalised anima/animus roles for men and women, greater awareness of these corresponding anima/animus *movement* characteristics could anticipate the physical assumptions which accompany gender-based, psychological limitations, while also providing further tools for addressing them. This would be useful in verbal psychotherapy, as well as useful as a palette for exploration in therapies which involve the body and movement.

If, as Jung described it, '... anima can be defined as the image or ... deposit of all the experiences of man with woman' (1929, para. 58), then placing this anima notion within a less limiting cultural version of woman would mean that (a) we have no further need of gender-related anima/animus theory, as women and men are no longer expected to be opposites; or (b) anima/animus theory

in fact refers not to actual men and women, but to one-sided representations projected onto others. These are the very same projections which have been maximised to maintain cultural hierarchies built on themes of masculine – or singular – claims to power. Such a theory occurs within a rationality Hauke (2000, p. 123) considers ‘characterised by binary, either/or thinking which minimises ambiguity and ambivalence by maintaining oppositional categories’. We might recognise then, in the gendered delegation of oppositional movement qualities, what Hauke suggests: [that] ‘the form of reason we live with is not neutral but gendered . . .’ (ibid., p. 124).

James Hillman (1985, p. 179) states that animus as ‘the rational soul in man’ is behind the ego of Western culture. When we think of this particular ego, is it penetrating, precise and Directional? Would we consider the ego of Western culture Light, Decelerating, and accommodating through Shaping? Anima, Hillman considers revealed within features of the unconscious or soul, with a corresponding interpretation as follows: ‘An animus that loses its soul (anima) connection, that posits itself as independent . . . is ego. The “weak ego” would be the one affected by the syzygy with anima, and “strengthening the ego” would mean strengthening the animus’ (ibid.). Seen in this light, those movement qualities which bind, dissect, insist, and focus, presenting themselves as invulnerable by closing in Shape, are workings of the ego – and thus preferred modes of expressions of power in a rational, ego-oriented culture. Those activities which meander and receive, exposing vulnerability by simultaneously opening in Shape, on the other hand, spring from the unconscious nature of the soul. As they are less powerful within a patriarchal culture, these particular qualities would of necessity be relegated to women (Douglas, 2000).

As the projections of an animus-dominating culture, the anima of Jung’s time was, as Hillman describes, a syndrome of excessive or ‘inferior’ feminine traits. Beyond Jung’s gendered depictions, anima/animus Hillman claims can still be utilised within conscious-unconscious contrasexual theory. For instance, ‘[w]hen a man’s ego shows a preponderance of classical anima traits, then the unconscious is represented by the chthonic male shadow . . .’ (Hillman, 1985, p. 179)). These unconscious traits might be slowly drawn into consciousness through movement work that identifies these opposite, repressed qualities within.

As contemporary culture allows further anima qualities into its collective values, one has to look for anima/animus features which might be more enduring – which would preclude deriving them from men and women’s qualities – if one is to use these descriptions to foster greater parity between them.

Phenomenologically presenting movement responses are learned within a social context wherein strength and dominance are expressed in particular ways. If socialised constructions of strength and power were transfigured from those which are protected, Directional and penetrating, to those which are vulnerable, accommodating and receptive, men might demonstrate their potency through both fighting and yielding movement elements as necessary, in three-dimensional Shaping, as well as in responsive Shape-Flow. Women could also

express potency in Directional Movement, even when combined with fighting elements, and including a closing Shape while Growing in the Kinesphere. Then, strength and dominance, weakness and submission would not be seen as masculine and feminine characteristics, and such gender interpretations would no longer carry meaning. Women would be as free to embody self-determination in clarifying and Growing without connotations of 'masculine' strength; as men would be to express self-determination through qualities which are indefinite and Shrinking, without implying feminine softness.

This shift would also support feminist calls for sharing roles in childrearing as a means of minimising biological differences, and transforming social notions of gender (Grosz 1994, p. 17). Utilising movement qualities more suited for child care, previously attributed to women, would be acceptable as strength and potency in either sex. If we were to successfully equalise anima and animus qualities in terms of movement and expressive behaviour, wouldn't men and women be rendered more equitable positions in relation to each other?

## **Conclusion**

### ***Feminism and a contemporary Jung***

In *Shadow of the Other* (1998), Jessica Benjamin summarises gender itself as falling within a continually dissolving and resurrecting binary form. Following on from Aron, she considers that gender as an unstable state, builds from a concept of abrogated identity to a possibility of balance through multiplicity, where men and women have 'shifting, conflicting gender identifications' (Benjamin 1998, p. 37). Benjamin supports rethinking Freud's phallogocentric frameworks, as well as Jung's sexually based predominant aspirations and identifications, as they are both located within the gender characteristics of their cultural norms. Though she concedes that '... binary gender categories are analytically necessary to explain deeply embedded psychic experience ...' (ibid., p. 38), their respective fundamental reality she maintains remains unclear and 'need not be characterised in terms of singular, distinct identities or positions'. Gender can therefore be seen as 'necessarily indeterminate' (ibid.). Benjamin bases a fluctuating gender identity on the suggestion by Aron in 1996 that preoedipal bisexual inclusivity and postoeidipal mutual exclusivity coexist through oscillation, much as the depressive and paranoid-schizoid positions do. Thus one can expect to attribute certain movement elements to the other in one position, and in another position consider these same elements '... free-floating aspects of self and other' (ibid., p. 64). Benjamin redefines Stoller's (1968) 'core gender identity', as what she terms 'nominal' gender identity, and suggests that its continuity supports 'tolerance of differing self-representation within gender categories' (Benjamin, 1998, p. 64).

I would consider Benjamin's nominal gender identity might correlate with a continuous organising body schema, which still allows for physical expression to move in and out of gender or anima/animus categories. The ability to express physical qualities of both genders may in fact strengthen identification with the other, and thus delimit experience of envy, or fear, of qualities present

in the physical representation of the opposite sex. Working with movement qualities in our clients and our students, with a goal of accessing all expressions equally, could potentially move in this direction.

Jungian Analyst Warren Colman (referenced Hauke (2000), p. 133) proposes that the gendered other is a representation of lost parts of the personality and therefore 'foreign to the ego'. As such, Hauke suggests, the male anima is linked with female psychology: through its projections which contour women's self image (ibid., p. 124). Social devaluing of the body Grosz (1994) sees as working in tandem with the oppression of women. To this I would add that socialising which is geared towards reigning in expressive movement of the body is a means of minimising its indeterminate, unpredictable traits, and thus the body's potential for expressing rebellion against cultural stereotypes.

Rather than removing Jung's anima and animus qualities from the possibilities for men and women, why not simply remove men and women from the definition of them? Their tandem qualities reside within our very corporeality, and it is through the body that we can experience them both, equally. There may be nothing 'eternal' about women or femininity (Samuels (1989), p. 98), but perhaps there is something eternal about Anima/Animus: as a pair of tricksters who are as interdependent as the deepest shadow in the valley and the most vivid light upon the mountainside.

### Biographical note

*Janet Kaylo* holds an MA (with distinction) in Jungian and Post Jungian Studies, University of Essex, Centre for Psychoanalytic studies, Colchester, UK. She has extensive experience as a professional dancer/director, dance lecturer, and therapist in private practice, as well as nearly two decades of experience as core faculty on (LIMS) Certificate of Movement Analysis (CMA) programmes. From 1995–2004 Janet worked as a full time lecturer of LABAN, City University, where she developed LMA and somatic approaches as core components in professional dance and dance movement therapy training. Janet collaboratively designed the first 2-year MA in Dance Movement Therapy/Psychotherapy in the UK, at Goldsmiths College, University of London, and spearheaded the program as the first Course Leader. Janet contributes to ongoing training and professional development for dancers and dance therapists in Prague, presents regular workshops in the UK and Europe, and is the founder/director of Laban/Bartenieff and Somatic Studies International (LSSI). She designs and directs Certification in Movement Analysis and Body Mind Practice™ courses internationally, including a CMA program currently in Canada. Janet has published articles on the body in Phenomenology and Analytical Psychology in *Harvest: Journal of Jungian Studies*; and the body and imagination in *Spring: Journal of Archetype and Culture*. Her signature work exploring phenomenology in movement observation has appeared in British and Australian dance therapy quarterlies.

### Notes

1. Addressing a biological predisposition to embody one matrix of principles over another, is beyond the scope of discussion in this paper.
2. Effort is the English translation of the German *Antrieb*, which is a kind of exertion, drive, or energy. It is used in German more typically as a mechanical term relating to engines. In Laban's terms of human movement it would refer to an inner drive to act or express within the physical motion factors of Space, Weight, Time, and Flow.

3. Warren Lamb, a movement analyst and protégé of Rudolf Laban, has worked as a Senior Executive Management Consultant for over fifty years as a Movement Pattern Analyst. On the basis of, literally, thousands of movement profiles, he claims that men and women consistently differ in movement primarily in the following qualities: men accompany growing in the body with a concave, or closing shape, and shrink in the body with a convex or opening shape. When women grow in the body it is accompanied by a convex or opening shape, and when they shrink it is paired with a concave or closing shape. The result of this combination suggests the following: men are more protected/protective when they are expanded or growing, and women are more vulnerable in this movement.

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